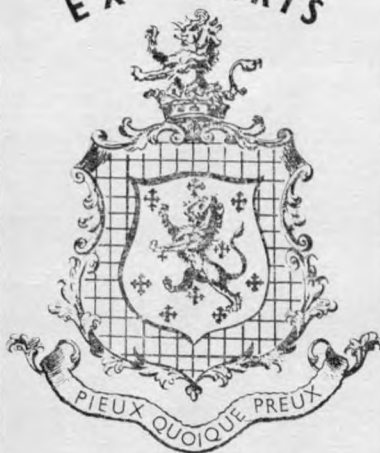




SIX CARD CREATIONS

NED WILLIAMS.

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M.I.M.C. (LONDON)

Six Card Creations.

Originated by NED WILLIAMS.

Compiled by

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SIX CARD CREATIONS

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Williams's novel "Giant Card Monte," wherein the Queen vanishes entirely!

SIX CARD CREATIONS.

By NED WILLIAMS.

A NEW MASTER PACK.

So far as we know, the unique idea involved in this pack has not previously been used in card magic.

The pack, so long as it is unmixed, appears to be a perfectly genuine one. There are no long or short cards, strippers, marked cards, or any of the usual devices to be found.

Yet a selection of any card may be made from the pack spread out upon the table, whilst the performer turns his back, or retires from the scene of operations. The card is pushed back into the pack, but the performer is always able to locate it immediately the cards are in his hands.

A similar effect consists of any member of the audience placing the pack upon the table, and cutting it into two nearly equal portions. Each portion he spreads out upon the table, and two members of the audience then select a card from each. The cards are returned, and the pack squared up, yet the performer may immediately produce them.

A third effect consists of a spectator cutting the pack into three portions, and checking the number of cards in the centre one. The three parts of the pack are then placed together by the performer, who squares up the cards on the table, showing that he has left no "break" or other device for location. Asking the spectator to concentrate on the number of cards which he counted, the performer deals cards from the bottom of the pack until he has arrived at the desired number, of which the spectator is thinking.

In order to effect the necessary preparation of the pack, a small block of wood must first be made, the thickness and width of the pack (Steamboat) to be used. The

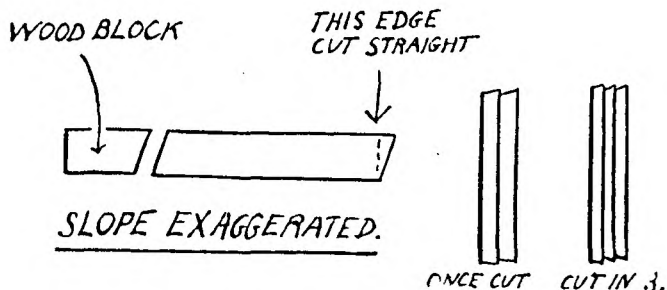
block need only be an inch or so long, and is shown in the drawing. The side marked A is not perfectly straight, but is cut on the slant, the bottom of the block being just one-eighth of an inch less (measured across its surface) than the top. Now, if an ordinary pack is taken and pressed against side A of the block by one of its narrow edges, it is possible by means of a printer's guillotine to cut the opposite narrow edge perfectly square (indicated by the arrow in the sketch). The result of this is that the top card of the pack (if it has been cut face down) is an eighth of an inch shorter than the face card, and, in fact, all the cards are graduated in size, each being a fraction larger from the top card downwards. The ends will require round-cornering to finish off. A careful note must be made of the exact order of the pack, so that it can be re-arranged should it become mixed. It will now be apparent that any card removed from near the bottom and placed near the top will automatically become a "long" card. In the same way, any card taken from somewhere near the top and pushed in at the bottom will become a "short" card—yet when the pack is arranged in its original order there are neither longs nor shorts to be observed!

Effect One: Any card removed from the spread pack and returned in a different position may be at once located when the cards are gathered up, as it will either be long, in which case it can be cut at direct, or short, in which case it can be riffled to. The performer may ask for the card to be put back in another position, on the excuse that it is to show the pack is not in any known order.

Another method of producing this effect is to give the pack one cut before spreading it out—a single cut makes two "wedges" of it, as shown by sketch. The pack is spread, and whilst the performer's back is turned a card is taken "from about the centre." While this is being shown to audience, the performer gathers up the pack, and either makes a cut, or the pass, bringing the pack back to its original position by separating the halves between the

two "wedges." He again spreads the pack out asking for the card to be pushed in the centre, where it either becomes a long or short, according to where it was taken from.

Effect Two: Spectator cuts the pack in two, and a card is chosen from each spread half while performer is out of room. He specifies which halves the cards shall be pushed back into, and sees to it that they go back into the opposite halves from which they were taken. Placing the pack together he can immediately detect the ones chosen.



The right-hand side of the wood block is "Side A" mentioned in text.

Effect Three: Spectator cuts pack into three portions, the performer watching the way these are laid out. The spectator is then asked to pick up centre portion and check the number of cards, this number, of course, not being known to performer. He is instructed to count them without disturbing their order—i.e., merely to run through and note the number. The performer must now have the three heaps replaced the *opposite* way to that in which they were laid out, this leaving the pack in three separate "wedges" shown in drawing. The centre one is the one spectator has counted. The performer may spread the pack out on table before picking up; to show that no break is kept, and he then squares up pack and gives it a false shuffle. During this he cuts off the bottom third

of the pack and brings it to the top. He now holds pack back up in his left hand in the position for dealing from the bottom, and secretly separates the second "wedge" off, keeping a slight break here. Asking spectator to think of his number, the cards are dealt off from the bottom until the break is arrived at, which will be the number of cards of which spectator is thinking.

The above are three effects possible with this pack, and no doubt several others will occur if the reader has a pack made up and tries out the above.

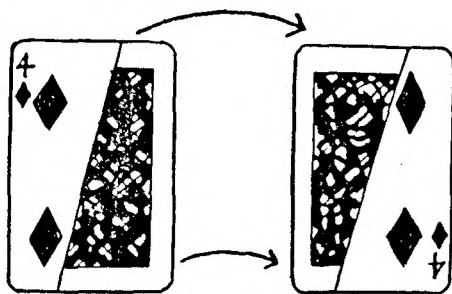
As selected cards are found they should be thrown aside, as they cannot be replaced in their correct order without referring to the written arrangement.

REVERSING CARDS.

Several cards are run off the pack, shown, and each second card reversed so that half face the audience and the other half face back out. The fan is closed, flicked, and the cards all found the same way again. This may be repeated as many times as the performer thinks fit.

Whilst no originality is claimed for this effect, we believe the method of faking the cards to be new, inasmuch as they can be shown freely back and front before any are taken out and reversed, after reversal, and again when these cards have mysteriously turned back once more.

Five cards are prepared in the manner shown in the



illustration, with a half-face and half-back upon either side. If the card on the left is turned round sideways in the direction of arrows, the back appears as the drawing of card on right. These five cards are placed at the top of the pack, with ordinary ones in between, and an ordinary card on top of these.

In showing, the eleven top cards are run off the pack, fanned out in such a manner that they may be shown back and front, and each alternate card reversed. In doing this, the performer commences with the (ordinary) card at the

AN ACE AND KING DECEPTION.

In this effect the four Aces and four Kings are removed from the pack, and after being shown, the Aces are stood back out on a small stand on the performer's left, and the Kings placed similarly on a stand to the performer's right.

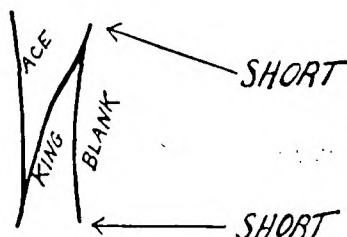
An Ace and a King are now removed from the respective packets and changed over. The performer, remarking on the peculiar sympathy existing between the cards, picks up the left-hand packet (which should consist of three Aces and a King) and now shows it to consist of the four Kings. Likewise the other packet is taken and shown to consist of the four Aces. The packets are again placed back, face inwards, on the stands.

An Ace is again taken from the Ace packet, and a King from the other, and this time these cards are returned to the pack. The performer now asks the audience to guess what cards remain, the answer being "Three Aces and three Kings." However, on picking up the cards from the stands the performer is able to prove the audience wrong, for the six cards now remaining are ALL BLANK, and can be shown freely on both sides.

The secret lies in the use of six prepared cards, with which are used one ordinary Ace and an ordinary King. On consulting the diagram the preparation of the faked cards will be made clear. Each of the six cards is actually three—an Ace stuck by its lower edge to a King, which is in turn stuck by its upper edge to a blank. The cards are shortened where indicated. If three of the cards are taken, and an ordinary Ace placed at the front, they may be riffled showing all Aces, and in the same way the other three with a King at the front may be shown all Kings.

At commencement the cards are in the pack in the desired order, and the performer throws them out in two

face-down packets upon the table. Each packet is now riffled through, showing all Aces in one, and all Kings in the other. In placing on their respective stands, backs outwards the packets are turned so that next time the opposite edges will be riffled. The ordinary Ace and King are now removed from the packets and changed over. Each



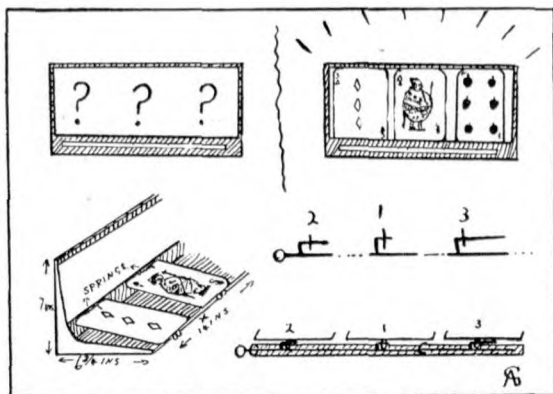
packet is now picked up, and riffled through to show that all Kings have assembled in one and all Aces in the other. They are then once more turned about on the stands. The face cards (the unfaked Ace and King) are again taken, and now returned to the pack. On the remaining cards being picked up and shown, they are found to be all blanks.

A CARD PRODUCTION STAND.

This simple yet effective stand should be of assistance to the card magician for the production of chosen cards, etc.

As an example of its use, three cards may be selected and placed in a cardbox. From this they travel, at the command of the performer, to the stand, where they appear instantaneously, one by one.

The drawing will make clear the appearance and construction of the stand, which has an open front in which



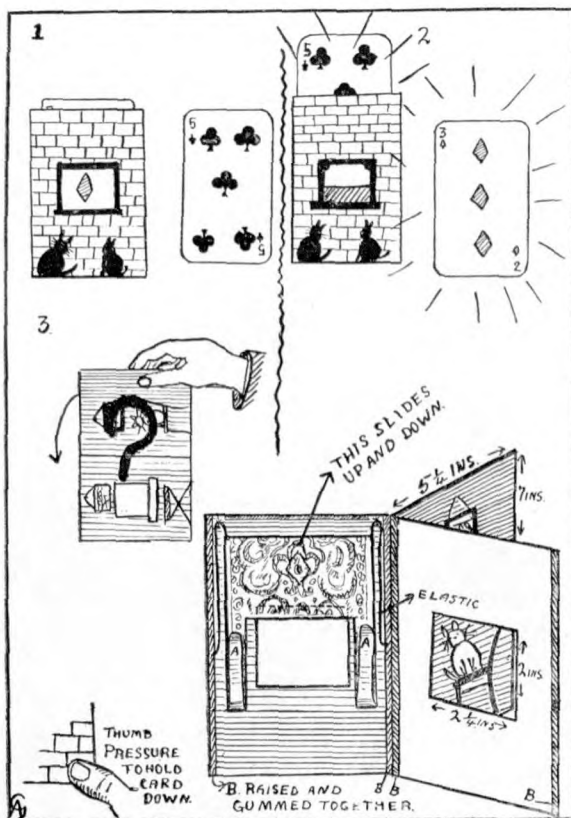
the cards materialize. Each card is attached by a spring hinge to the lower edge of stand, and the tops of the cards have small eyelets fixed in them. A rod which can be drawn along at the back of stand, has three bent arms upon it, these engaging in the eyelets in the cards. The arms being of three different sizes, the pulling of a thread attached to the rod causes one arm to be freed from a card at intervals, when the spring immediately raises the card to an upright position in front of the stand, and so it "appears."

THE "EUREKA" GIANT CARD CHANGE.

This trick was designed partly for children, and the instant change involved is quite surprising.

The performer introduces two giant cards, the Five of Clubs and Three of Diamonds. "I have here a small House," he continues, "or perhaps 'flat' would be better. Anyhow, it has one window in the front—I know it's a window because there's a cat sitting just inside, and you can see right through to the inside of the house." A flat piece of board, similar to Fig. 1, is shown, having a cut-out "window." The Three is picked up and inserted at the top of this, and passes down inside leaving its centre pip visible through the window. The other card is picked up and held back out in the other hand. This card is now flicked across the "house," apparently causing the two cards instantly to change places—for the Three inside jumps halfway out and becomes the Five, whilst the card in the hand is turned round and seen to be the Three. The performer, affecting to hear a remark, now opens up the "house" (which is hinged in two sections) and freely shows the interior. "No, sir, you are mistaken—the house is quite empty. It is only the cat, as I said."

This little effect is brought about by means of an extra piece of card working up and down within the double side of the front of the house, and having a pip representing the centre of the Three used. The faking is clearly shown in the lower drawing, which shows the two parts forming the front of the house opened to show the piece, which has either card or metal turned-up pieces (AA) to engage the card inserted at top. When the card is pressed down, it takes the piece with pip down with it, and this shows through the window. Elastic each side runs from the fake piece, up over two drawing-pins pressed in at top, and this normally keeps the fake piece above the window. When it



is taken down with a card inside, the fingers and thumb press each side to keep card in place. As soon as the other is pick up and flicked over the "house," the pressure is released, causing the card in house to be shot

halfway out by the elastic, and visibly changing from the Three to the Five.

We have omitted to mention, but had better add, that the two giant cards after being shown are shuffled together and laid face down on the table whilst the house is being shown. The card picked up for insertion is, of course, the Five, which is placed in so that the face is not visible until the house is turned and the centre apparently seen through the "window."

A NEW GIANT 3-CARD MONTE

(Wherein the Queen vanishes entirely!)

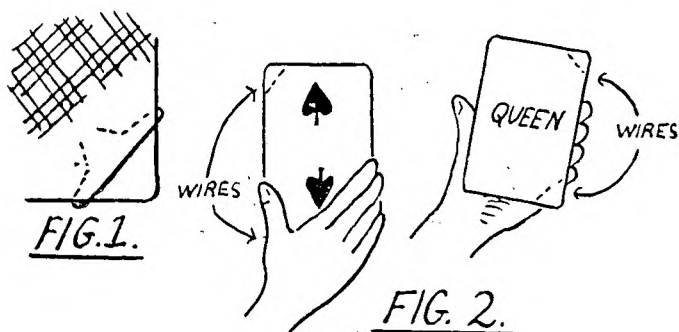
Three giant cards are exhibited freely on both sides—a Queen and two Two s. After being shown they are placed on a skeleton stand, backs out, and changed about in the usual manner, the audience being invited to follow the position of the Queen. This card, on being called for, is turned around and shown to be a Two. The remaining cards, still backs out, are then changed over, and the audience allowed to call for one of these, which also proves to be a Two. There is now, apparently, only one chance left, and the remaining card is turned about, but this is found to be another Two. The performer explains that he has in reality been using Two s all the time, the Queen simply being an optical illusion, and this card is then discovered elsewhere. One very effective finish used by the inventor is to find the Queen reposing on the back of a volunteer assistant, who has helped in the preceding experiments.

The trick necessitates the use of two faked cards, one being the Queen and the other a Two. Each of these cards is prepared by stripping back top and bottom corners of one side, inserting two thin, bent wires, and sticking down the corners again so that each wire is in the position shown by Fig. 1. This figure represents the back of a card, and the wire at the corner is sufficiently raised to allow of another card being slid into it.

At the commencement, the Queen has an extra Two slid into the wires at its back, and these two cards are shown as one. The backs of the cards should be similar to the Steamboat pattern, making the wires invisible.

After the three cards have been shown, the Queen is picked up and held in the left hand, as shown by Fig. 2. The right hand picks up the faked two and, holding it in position as shown, slides it over the face of the Queen.

As this happens, the thumb of the left hand releases the Queen, which is sprung out a little way from the Two behind. As the Two in the right hand passes over the Queen, the wires on the Two are allowed to engage on to the Queen. The remaining ordinary Two is now picked up and placed at the back of the cards. To the audience, all that appears to have happened is that the Queen has been placed between the Twos. The cards are turned around in the left hand, and the right proceeds to deal them off on to the stand. The first card dealt will be the top card—the ordinary Two—and next the extra Two



is withdrawn from the wires, leaving the Queen clipped by the wires at the back of the remaining Two. Thus all cards are eventually shown to be Twos.

In only remains to produce a duplicate Queen to conclude the trick. Where it is produced upon assistant's back, the method is to have duplicate with a hooked wire attached at the back of the other cards. These are held in the right hand (before commencing the trick), and in seating assistant on right, the hooked card is secretly left upon his back. The cards left in performer's hands are then shown on all sides, and the trick proceeds as before.

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